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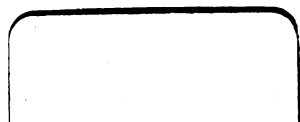
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THE DEMONSTRATIVE PRONOUN IN SOPHOCLES—PART I

BY

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RECENT CRITICISM OF LATIN LITERATURE

BY

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BALTIMORE

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THE DEMONSTRATIVE PRONOUN IN SOPHOCLES

PART I

DISTRIBUTION AND PROPORTION

It has been said that the world needs not so much to be instructed as to be reminded. It is in this spirit that these statistics on the distribution and proportion of the demonstrative pronouns in Sophocles are presented.

This paper on *οὗτος*, *ὅδε* and *ἐκεῖνος* (the traditional order in the grammars) grew out of some remarks by Professor Gildersleeve in divers places in *The American Journal of Philology*, in which he desiderated more definite information about these pronouns. Perhaps, therefore, it will not be amiss to quote the passages in full.

“*Οὗτος* is the universal demonstrative; the others are all particular; it is the regular antecedent of the relative, and with it the relative is ‘that.’ With the others, *ὅδε* and *ἐκεῖνος*, it is rather ‘who’ or ‘which.’ In practical use *ὅδε* sets up an opposition to *οὗτος*, gets to itself the connotation of the important first person, but it is only in dramatic style that *ὅδε* can make head against *οὗτος*, and it is the large use of *ὅδε* that gives so much of the conversational tone to Herodotus. To be sure, *ἐκεῖνος* gives bulk, gives weight, but it lacks precision. It is a ‘yon,’ which is as vague as the next world to which it is always assigned, and great hulking demonstrative that it is, it needs the guidance of *ὅδε* and *οὗτος*, *οὗτος ἐκεῖνος*, *ὅδ’ ἐκεῖνος ἐγώ*. All these are the commonplaces of grammar. But, of late, scholars have thought it worth while to watch the usage of so familiar a pronoun as *οὗτος* in the Attic orators, and have formulated

delicate regularities unformulated before;¹ and a theory as to the composition of the works of Thukydides has been based on the shifting position of *ᾠδε*, on *ὁ πόλεμος ᾠδε* and *ᾠδε ὁ πόλεμος*.² 'This' and 'that' in English are not so simple as might be supposed. Foreigners do not always master them perfectly; a German friend of mine always said 'one of those days,' and the use of *este* and *ese* is said to be the Spanish shibboleth. No one, however blunt his senses, is indifferent to the final *ι* in *ὁδὶ* and *οὐτοσί*, and it is not unprofitable to train the perceptions to catch the difference." (*A. J. P.* xxxiii, p. 124.)

And again:

"For instance, *οὗτος* in the *Antigone* yields only 42 per cent. as against 58 for *ᾠδε*: in the *Prometheus* *οὗτος* is to *ᾠδε* as 29 to 71. In the *Orestes* *οὗτος* : *ᾠδε* :: 23 : 77, and in the *I. T.*, there are four times as many *ᾠδε*'s as *οὗτος*'s (*A. J. P.* xxvii, 327), so that a mechanical soul might be tempted to suspect the iambic metre, in which *ᾠδε* has manifestly a great advantage over *οὗτος*. *ᾠδε* yields a great array of trochaic forms and convenient monosyllables against the beggarly account of *οὗτος*, *τοῦτον*, *τοῦτ(ο)*, *ταῦτ(α)*. Add the gesture of the stage, the shift of *οὗτος* and *ᾠδε*, say, from the right hand to the left, and the thing becomes perfectly simple, if it were not for Aristophanes. But a glance at the old Caravella index of Aristophanes will effectually dispel any illusion as to the predominance of *ᾠδε* in iambic metre. Iambic metre may delight in words with a short penult, but there are other considerations besides *metri causa*; and crimes are committed in the name of metrical slavery as well as in the name of civil liberty. . . .

"But not to dwell on such *φλυαρίαι*, to use a mild expression, the contrast in numbers between *ᾠδε* and *οὗτος* in tragedy and comedy is sensible enough, but it would be dangerous to generalize as to the contrast in usage. True, we should expect greater exactness in comedy, as comedy comes nearer to real life, but even in

¹ See Blass, *Rh. Mus.* Vol. xlv, *A. J. P.* xi, 107.

² See Herbst as summarized in *A. J. P.* i, 241.

conventional ranges of prose, the shifts between *ὅδε* and *οὗτος* give trouble. They have given trouble to the latest commentator of Isaios. See Wyse on Isai. 4. 3. 3. *οὗτος* is prevalently 'the party of the other part,' but *ὅδε* may be 'our friend, the enemy,' 'our dearest foe,' and so = *οὗτος*. At all events, I must say to myself *μεταπολήσον* and for dramatic read tragic." (A. J. P. xxix, 375.)

And finally:

"*Οὗτος* the dominant dem. comes early, *ἐκεῖνος* is not uncommon, but where is *ὅδε*, to which the grammars give the second place in the familiar group? But *ὅδε* is a very uncertain quantity (A. J. P. xxiii, 124). It belongs chiefly to dramatic literature, where it sometimes abounds to the overwhelming of *οὗτος* and *ἐκεῖνος*, which elsewhere override or efface it. In Eur. I. T., for instance, *ὅδε* outnumbers *οὗτος* four times, and there is a mere trace of *ἐκεῖνος*. The use, the proportion and the distribution of these demonstratives have not received the attention due." (A. J. P. xxvii, 327.)

These passages illustrate clearly the need and scope of such a study and are full of information and suggestion.

My first intention was to begin with a study of the use of these pronouns, but I saw at once that such a study would be futile without first collecting the statistics as to the distribution and proportion. It is, therefore, this first part of my investigation that is here presented.

It is needless for me to enumerate the usages of these pronouns at present. One matter, however, is so material to the paper that I must speak of it in detail, for I purpose to show that metrical considerations must have had some influence, within certain limits, in determining which pronoun should be used on certain occasions and in certain positions. It is not, of course, meant to imply that the great dramatic poets were bound by any narrow limits of metre to alter their thought, vary their words, misuse their grammar or do violence to their vocabulary, but, just as in all life, there is a curve of least resistance, which we all tend to follow, so in iambic metre of tragedy, there are certain positions,

which one or the other pronoun falls into the more easily, and which give a pleasanter cadence to the verse. Nor is it intended to imply that the poet was on any occasion forced to use any individual pronoun, but only to show that certain forms can fill certain positions and that in the one pronoun, *ὅδε*, more forms can fall into more positions than in the other, *οὗτος*. For example, *ὅδε*, *τόδε*, *τάδε* with or without elision, could be used in the sixth foot as a mere tag-piece of the verse, and consequently we find it very largely so used; while *οὗτος*,¹ which could be used only in the forms *τούτο* and *ταῦτα* and then only with elision of the final vowel in the last half of the foot, occurs only once (*Oed. Tyr.*, 332). As elision at the end of the verse is generally² denied for the other tragic poets it is to be presumed that this is an unique instance in tragedy. It is hardly to be doubted that the great divergence in use here is influenced more or less by metrical considerations. The absolutely determining reasons for the usage will be presented in a later paper.

In the initial foot of Ajax 119, *τούτου* is used. If we consider metrical grounds alone *τοῦδε* could not stand here. Yet Ajax is present now and is surely of no less importance to the speakers than before, and it would seem that the poet, if he had wished, might have used *τοῦδε* in referring to him in the sense of this man here, this man of whom we are speaking, with a look at him or a gesture of the hand, for it is generally acknowledged that *ὅδε* can be used when the speaker appropriates to himself something that is of the second or third person, something that is important.³ As for instance in 39 and 77, *ὅδε* is used of Ajax, though absent and in his tent and though he has been previously mentioned, because the lively and emotional concern of the speaker brings him within the sphere of the speaker. In fact, throughout this scene the absent Ajax is referred to by three different pronouns. It is to be noted that his name is mentioned in verse 4:

¹ Comedy was not so limited; the deictic *εἰ* allows *οὗτοσί*, etc. to stand in the 6th foot.

² Compare, however, Bates on Eurip. *Iph. Taur.* App. § 3 v. 98.

³ Kühner-Gerth, § 467. 4.

καὶ νῦν ἐπὶ σκηναῖς σε ναυτικάῃς ὀρώ
Αἰάντος, ἔνθα τάξιν ἐσχάτην ἔχει

and that no change is made in the relative positions of Ajax and the speakers, Athene and Odysseus.

Yet immediately afterwards in line 6 we have,

ἔχνη τὰ κείνου νεοχάραχθ', ὅπως ἴδης

where we might have expected the anaphoric *τούτου* but for the fact of his absence. In line 20 Athene again refers to him with *κείνου* and in 28 with *ἐκείνῳ*, but in 39 she immediately changes and refers to him with *τοῦδε*. It will be observed that metrically neither *τούτου* nor *κείνου* could be used here. Jebb translates the *τοῦδε* 'yon man,' putting him off in the dim distance as if *κείνου* had been used and does not deem the passage of sufficient importance to warrant a note. Shall we call this *τοῦδε* emphatic? Shall we call it anaphoric? Is it used for emphasis, while *ταῦτα* in the same verse is anaphoric? Or shall we dare say metrical considerations, the emphatic position after the caesura, the beloved position (cf. p. 24) had some influence in determining the pronoun? Frankly, Ajax seems of no more importance, seems to need no more emphasis here than above, and this use of *ὅδε* is perhaps best explained by the wider use to be spoken of later.

In 77 again Athene uses *ὅδε* of Ajax, who, though still absent and in his tent, may be considered to be nearer in thought, but it is also worthy of note that it is used in the first half of the sixth foot, where neither *οὗτος* nor *κείνος* could be used.

In 80 Odysseus now takes him up and uses *τούτον* in the third foot, and it must again be noted that *τόνδε* could not be used here on metrical grounds. This *τούτον* might be explained as anaphoric, but we are justified in supposing that Odysseus is here labouring under deep emotion, as is shown by the entire passage. In this case, then, we should expect Ajax to be of the highest importance, to be well within the intellectual sphere of the speaker and the lively fear rather than fancy of Odysseus to be enough to justify *ὅδε* if it could have been used on metrical grounds.

Ajax is absent all the time and the conditions physically have undergone no change. We may explain these occurrences by emphatic, by anaphoric or what not, but the truth is, there seem to be many passages which these categorical terms do not satisfy.

Emphasis for instance is easily obtained by a little pressure and may lie in any of the pronouns. For example, Hom. *Iliad* II, 37,

'Φῆ γὰρ ὃ γ' αἰρήσειν Πριάμου πόλιν ἡματι κείνῳ

in which Leaf does not see anything worthy of a note. Sterrett, however, translates, "that very," and Seymour following Ameis-Hentze says, "emphatic," while Faesi makes no comment. What gives it its emphasis? Position at the end of the verse? τῷδε could have been used here as well.

Again in Eur. *I. T.* 62, we read:

παροῦσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἄν,

where Flagg correctly notes the ταῦτα as emphatic, but neither Wecklein nor Bates makes any comment. It is to be noted here that τῷδε could not be used on metrical grounds and that too in a play in which Professor Gildersleeve counts four times as many ὅδε's as οὗτος's. What makes ταῦτα emphatic? Its position in the third foot after the caesura? I should certainly say so.

Thus it will be seen that on occasion both ἐκείνος and οὗτος may assume the important role of emphasis, and that this term is too vague to satisfy us as the only condition of the use of this or that pronoun.

Anaphoric is again too vague a term, for all the pronouns demonstrative can be used anaphorically.

In the *Antigone* 189 we find:

ἦδ' ἐστὶν ἡ σώζουσα, καὶ ταύτης ἔπι, etc.

where ταύτης resumes ἦδ' or is anaphoric of ἦδ', but both are anaphoric of χθονός.

While in *Antigone* 296 we read

τοῦτο καὶ πόλεις
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων
 τόδ' ἐκδιδάσκει καὶ παραλάσσει φρένας

where τόδ' resumes τοῦτο while both are anaphoric of νόμισμα preceding.

It would seem therefore that either pronoun is anaphoric on occasion. This state of affairs, when the two pronouns are used with reference to the same word, Kühner-Gerth (§ 467. 4) explain by the relation of emphasis for ὅδε, anaphora for οὗτος. For convenience the passage is quoted in full: "Auch können beide Pronomen: ὅδε und οὗτος auf einen und denselben Gegenstand hindeutend, ὅδε denselben emphatisch vergegenwärtigend, οὗτος auf denselben bloss hinweisend: ὅδε . . . οὗτος verhalten sich gleichsam wie Arsis und Thesis, οὗτος . . . ὅδε wie Thesis und Arsis," quoting the two examples given above and several others. We might add Eur. Med. 1046 as an example of the first class.¹

It is very doubtful whether this relation always holds good, for, as said above, emphasis is a subtle thing and can be elicited with very little pressure. Ὅδε which "gets to itself the connotation of the important first person," by virtue of this connotation, becomes emphatic, but, it seems to me, that οὗτος, notwithstanding the "opposition" which "ὅδε sets up to it" also is tyrant enough to seize the throne of emphasis when need be and by its position in the verse, by its use with the stronger clause, gets for itself as much emphasis as ὅδε and at times more.

In the Antigone 296, for example, I feel τοῦτο as stronger than τόδε by its position at the head of the sentence, by its position after the caesura and by its association with the stronger and larger element πόλεις | πορθεῖ, each word of which clause is more

¹ Cf. also Aesch. Ag. 1434, 1442 and 1447, where ὅδε is used of the dead Agamemnon with 1438 where οὗτος is used of the same person; there seems to be no question of emphasis. It is to be observed that in the first examples οὗτος or ἐκεῖνος could not be used and in 1438 ὅδε could not be used on metrical grounds.

or less emphatic, a point that can not, however, be pressed, as they can hardly occupy other positions.

In *Antigone* 64

ἔπειτα δ' οὐνεκ' ὀρχόμεσθ' ἐκ κρεισσόνων
καὶ ταῦτ' ἀκούειν κᾶτι τῶνδ' ἀλγίονα¹

it would be absurd, if not well nigh impossible to throw greater emphasis on τῶνδ' than on ταῦτ. It may be observed that ταῦτ' here falls into the more important, more emphatic foot, as does also ἦδ' in 189, by virtue of which position we may say it receives the greater emphasis here.

In *Antigone* 673

αὕτη πόλεις ὀλλυσιν, ἦδ' ἀναστάτους
οἴκους τίθησιν, ἦδε κτλ.

I should again for similar reasons say αὕτη is the more emphatic pronoun. This view Jebb seems to take by his translation, although he makes no comment in his notes. He translates thus: "This it is that ruins cities; this makes homes desolate," the expansion by 'it is that' pointing the emphasis on 'this.'

Now it is just to such instances as these, when either pronoun may presumably be used, that attention is especially called. There is a borderline of usage, so to speak, that brings into play the metrical side, where the poet for metrical reasons may choose the pronoun that best suits his purpose. Furthermore it seems to me that ὅδε has a much wider range and meaning than is sometimes assigned to it. Like the present tense of the verb, it belongs pre-eminently to the present sphere, to the speaker and his time, but also, as in the case of the present tense, no hard and fast canon of limitation can be made. Strictly speaking, there is no such thing as pure present time, for the world moves so fast that the

¹ Cf. Aesch. *Ag.* 436 and 1329, where we could hardly insist upon *emphasis*.

present is ever a succession of moving perpendicular lines and we can rarely connect the thought, word and act into a simultaneous unit, so as to have a pure present. The result is that we speak too soon, and so make the act itself future or we speak too late and so make the act past. Thus it is with *ὅδε*. Its specific, pure use is a deictic pronoun of the speaker in the present time, which, however, is not to be limited to the immediate present. This element of the speaker, of the first person, is what makes it specifically the pronoun of tragedy, in which there is so much of deep personal moment to the speaker. But here, in its wider sense, it could, as we saw in the case of the present tense, partake of the future or of the past, or in other words, while it generally refers to what is to come, it may also refer to what is past. There is, therefore, in the use of this pronoun a borderline at which it could share the nature of *οὗτος* and *ἐκεῖνος*, so that the poet could choose this pronoun whenever occasion demanded, within certain limits, within, so to speak, the neutral ground on either side of the pure, actual present of the speaker. This freedom of usage, together with the fact that forms of *ὅδε* alone can stand in certain places in the tragic trimeter, may help to account for the large use of *ὅδε* in tragedy. The advantage of *ὅδε* in the matter of trochaic forms over *οὗτος* is four to one, since *ὅδε* shows seventeen forms that can fill certain places, while *οὗτος* shows a bare four. This, it may be noted, is about the proportion found in Euripides's *Iphigenia among the Taurians*, as counted by Professor Gildersleeve, and in the *Agamemnon* of Aeschylus, as counted by myself. In Sophocles, however, such a proportion does not exist except in the *Oedipus at Colonus*.

With this brief introduction, I present the following tables of occurrences, which are self-explanatory.

	Ajax.	Antigone.	Electra.	Oed. Tyr.	Trachin.	Philoct.	Oed. Col.	Totals.
<i>ὅδε</i> as a subst.....	52	79	86	81	72	72	111	553
“ preceding with article....	16	7	14	15	13	14	22	101
“ “ without article.	35	28	34	44	28	32	70	271
“ following with article.....	6	6	2	6	5	19	4	38
“ “ without article.	20	8	16	21	16	27	45	153
“ with interrog. rel. &c.....	2	1	1	1	1	3	2	11
“ interjected.....	0	1	2	0	0	0	1	4
Totals.....	151	130	155	168	135	157	255	1121
<i>οὗτος</i> as a subst.....	54	71	85	81	51	110	70	522
“ preceding with article...	6	5	4	7	3	2	1	28
“ “ without article.	3	2	4	4	3	2	3	21
“ following with article...	2	5	1	11	2	5	1	27
“ “ without article.	1	1	1	2	0	0	2	7
“ with interrog. ul. &c....	1	4	0	0	1	1	5	12
“ interjected.....	0	0	0	0	0	0	2	2
“ in address.....	3	0	0	2	1	0	1	7
Totals.....	70	88	95	107	61	120	85	626
<i>ἐκεῖνος</i> as subst.....	27	14	34	25	33	34	25	192
“ preceding with article...	2	0	0	1	1	0	0	4
“ “ without article.	1	1	3	2	0	0	0	7
“ following with article...	3	1	0	0	0	1	0	5
“ “ without article.	0	0	0	0	0	1	1	2
“ with interrog. ul. &c....	0	0	0	0	0	0	0	0
“ interjected.....	0	0	0	0	0	0	1	1
Totals.....	33	16	37	28	34	36	27	211

The percentage of occurrence of these pronouns is as follows, two sets being given, one for *ὅδε* and *οὗτος* and the other for *ὅδε*, *οὗτος* and *ἐκεῖνος*.

TOTAL PERCENTAGES.

ὅδε	64 +	οὗτος	35 +	
ὅδε	56 +	οὗτος	31 +	ἐκεῖνος 10 +

I should like to call especial attention to the fact that in the substantival use, ὅδε exceeds οὗτος by only 31 occurrences or a percentage of 51 to 49. If, however, we subtract the occurrences of ὅδε (110) in the sixth foot and of οὗτος (1) in the same foot whence οὗτος is practically excluded by metrical considerations, we find οὗτος exceeds ὅδε by 80 occurrences, or a percentage of 54 to 46. It is therefore, only in combination with a substantive, adjective or participle that ὅδε makes its strong headway against οὗτος.

It is to be noted that when ὅδε precedes its substantive accompanied by the article, the numbers are 101, while with the article omitted, the numbers are 38, and for οὗτος under the same conditions the numbers are 28 to 27. This relation is made easy, if not somewhat caused by the readiness with which ὅδε falls into certain feet and especially in such cadences as τοῦδε τοῦ πόνου, τόνδε τὸν θεόν, τῇδε θῆμέρα κτλ. Οὗτος on the other hand gives no such cadences except in the trochaic forms, and is, with exceedingly few exceptions, separated from its substantive.

The following are the percentages for the individual plays, given as above, first for ὅδε and οὗτος and then for ὅδε, οὗτος and ἐκεῖνος.

	ὅδε	οὗτος		ὅδε	οὗτος	ἐκεῖνος
Ajax	68 +	31 +	}	59 +	27 +	11 +
Antigone	59 +	40 +		55 +	37 +	7 +
Electra	62	38		54 +	33 +	12 +
Oed. Tyr.	61 +	38 +		55 +	35 +	9 +
Trachin.	68 +	31 +		58 +	26 +	14 +
Philoctetes	56 +	43 +		50 +	38 +	11 +
Oed. Col.	75 +	24 +		70 +	22 +	7 +

It will be noted that except in the *Oedipus Coloneus* the diver-

gence is nowhere so great as, for instance in the *Iphigenia Taurica*, where Professor Gildersleeve says ὅδε occurs four times as often as οὗτος. A rapid count of the *Agamemnon* of Aeschylus gives similar results.

It is worth while and may be found of interest to give the occurrences of these pronouns in the several feet of the iambic trimeter, in order that it may be seen at a glance how these forms are distributed and from what feet or parts of feet certain forms are excluded.

In most of the feet two types are found, with or without elision, all of which are carefully noted. It will be seen that in certain positions elided forms only can be used, while in others elided forms are of such frequent occurrence that we must feel the vast advantage that ὅδε has over οὗτος under such circumstances.

A table of percentages for all the pronouns in the different feet is first given with the types and discussion of each following. This table is made up by taking the percentage of the occurrences of each pronoun in each play compared with itself, not the percentage of the total occurrences, i. e. 11.20 denotes the percentage of ὅδε's in the *Antigone* that fill the first foot.

AJAX. ANTIG. ELECT. OED. TYR. TRACH. PHIL. OED. COL.

ὅδε

	AJAX.	ANTIG.	ELECT.	OED. TYR.	TRACH.	PHIL.	OED. COL.
1	11.20	17.4	16.	14.6	10.6	8.4	16.3
2	12.	12.8	10.9	9.5	12.5	13.	9.8
3	50.4	41.3	37.2	38.1	42.3	36.6	45.1
4	13.6	12.8	10.9	15.2	22.1	16.8	10.7
5	4.	1.8	10.2	12.	2.9	9.1	9.3
6	8.8	13.8	14.6	10.1	10.6	16.	8.8

οὗτος

	AJAX.	ANTIG.	ELECT.	OED. TYR.	TRACH.	PHIL.	OED. COL.
1	38.	39.	28.2	24.2	42.4	33.	23.7
2	7.9	9.8	14.1	15.1	6.8	12.8	18.4
3	44.4	36.6	40.	40.4	32.5	36.5	36.8
4	7.9	7.3	9.4	10.1	8.5	7.3	9.2
5	1.6	7.3	8.2	10.1	10.1	9.2	12.8
6	0	0	0	1.	0.	0	0

AJAX. ANTIG. ELECT. OED. TYR. TRACH. PHIL. OED. COL.

Ἐκεῖνος

1	38.5	13.3	21.9	11.1	37.4	26.9	36.4
2	38.5	33.3	40.6	37.3	28.1	15.4	18.2
3	7.7	26.7	9.4	29.6	12.5	30.8	27.3
4	3.8	0	9.4	11.1	6.3	0	4.5
5	11.5	26.7	18.8	11.1	18.8	26.9	13.6

In the first we have for ὅδε the following types:

1. Ajax 28. τήνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει
2. Ajax 347. τὰ τοῦδε πράγῃ, καὐτὸς ὡς ἔχων κυρεῖ

In the first type, it is to be observed, any form of ὅδε may occur, while in the second only the oblique cases with a long penult may occur. From this and from the fact that this second type gives the first part of the second foot, we might expect that ὅδε would here exceed οὗτος. This, however, is not so. Οὗτος far exceeds in this foot. This seems to be due largely to the fact that here any form of οὗτος may be used, which has the further advantage over ὅδε in that its oblique cases may fill the whole foot, while ὅδε can do this only when the following word begins with a double consonant or with two consonants. The same reasons hold good for ἐκεῖνος, which shows a large excess here over all other feet save the second. This fact will be noticed later.

We find the distribution of ὅδε in this foot as follows:

- | | | |
|---------------|---|-----|
| Ajax (1). | 28 (ε); 789 (ε); 1025 (ε); 1288 (ε); 1355 (ε). | 5. |
| " (2). | 347; 652; 962 (ε); 984; 1033; 1061 (ε); 1090; 1246. | 8. |
| Antigone (1). | 19 (ε); 298 (ε); 384 (ε); 385 (ε); 386 (ε); 740 (ε); 751 (ε); 1093 (ε); 1219 (ε); 1301 (ε). | 10. |
| " (2). | 212; 293; 422 (ε); 567; 646 (ε); 699; 732; 763 (ε); 927 (ε). | 9. |

Electra (1).	293 (€); 627 (€); 662 (€); 884 (€); 982 (€); 1105 (€); 1118 (€); 1178 (€); 1353 (€); 1480 (€).	10.
“ (2).	371; 373; 540; 570; 784 (€); 787 (€); 790 (€); 798 (€); 956 (€); 963; 1122; 1356.	12.
Oed. Tyr. (1).	237 (€); 242 (€); 274 (€); 323 (€); 438 (€); 632 (€); 1130 (€); 1145 (€); 1280 (€).	
“ “ (2).	10; 32; 91; 98 (€); 104; 110 (€); 136; 235; 383; 603 (€); 755; 815; 1010; 1120.	14.
Trach. (1).	869 (€); 1073 (€); 1162 (€); 1201 (€).	4.
“ (2).	17; 173; 344; 366; 447; 489 (€); 614 (€).	7.
Phil. (1).	29 (€); 261 (€); 575 (€); 764 (€); 966 (€); 985 (€); 1046 (€); 1072 (€).	8.
“ (2).	71; 1335; 1351.	3.
Oed. Col. (1).	59 (€); 640 (€); 968 (€); 1098 (€); 1117 (€); 1329 (€); 1361 (€) 1368 (€); 1412 (€); 1547 (€); 1668 (€).	11.
“ “ (2).	61; 264; 331; 355 (€); 445; 478; 480; 554 (€); 630 (€); 635; 637; 727; 739; 898; 915; 1287; 1290 (€); 1306 (€); 1367; 1405 (€); 1428 (€); 1434; 1444; 1618.	24.

The two types of οὔτος in the first foot and the distribution are as follows:

Ajax 71. οὔτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας

Ajax 89. ὃ οὔτος, Αἴας, δεύτερόν σε προσκαλῶ

Attention is called to the fact that in the first type, the form *τούτοις* of the dat. plur. (*Oed. Col.* 908) gives the required short syllable of the first half of the second foot, which thus gives οὔτος an additional advantage over ὅδε in this foot.

The distribution is as follows:

Ajax (1).	71; 119; 497; 745 (€); 864 (€); 1012; 1032; 1047; 1060; 1082; 1138 (€); 1235 (€); 1265; 1372; 1383.	15.
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- Ajax. (2). 89; 270 (€); 971 (€); 1023; 1066; 1115;
1280 (€); 1313 (€); 1346 (€). 9.
- Antigone (1). 16 (€); 203; 402; 404; 458; 480; 483; 508;
641; 673; 709; 750; 990; 1023 (€); 1052;
1074; 1170; 1244 (€). 18.
- “ (2). 64 (€); 93; 211 (€); 274 (€); 305 (€);
322 (€); 457; 485 (€) 550 (€); 668 (€);
1015; 1077 (€); 1102 (€); 1167. 14.
- Electra (1). 6; 274; 280; 287; 361; 401 (€); 437; 559;
655 (€); 692; 981; 1043; 1474. 13.
- “ (2). 351; 383; 385; 397; 546 (€); 614; 820;
1046 (€); 1346; 1366; 1471 (€). 11.
- Oed. Tyr. (1). 69; 106; 226; 385; 442; 532; 547 (€);
548 (€); 605 (€); 814; 847 (€); 954;
1013 (€); 1070; 1078; 1121; 1504. 17.
- “ “ (2). 37 (€); 269; 426; 429; 958; 1041; 1493. 7.
- Trachin. (1). 244; 299; 338; 351; 353; 402; 408 (€); 443;
476; 550 (€); 578 (€); 676 (€); 1174 (€);
1222; 1256. 15.
- “ (2), 80; 148 (€); 167 (€); 371; 479; 495 (€);
679 (€); 898 (€); 1058; 1235 (€). 10.
- Philoct. (1). 66; 128; 284; 301; 307; 348 (€); 406 (€);
435; 436 (€); 458; 465 (€); 890; 922;
1022; 1044; 1059; 1073; 1078; 1331;
1343 (€); 1355 (€); 1437. 22.
- “ (2). 67; 117; 292 (€); 380 (€); 442; 565; 567 (€);
595 (€); 614 (€); 648 (€); 654; 921 (€);
988; 1325 (€); 1382. 15.
- Oed. Col. (1). 68; 88; 382 (€); 404; 575 (€); 908; 1522;
1586 (€). 8.
- “ “ (2). 214 (€); 455; 763; 951 (€); 956; 1252;
1289 (€); 1344; 1393 (€); 1627. 10.

'*Εκείνος* presents three possible types in this foot according to whether the long or short form is used, *e. g.*

1. { Ajax 20. κείνον γὰρ οὐδὲν ἄλλον, ἰχνεύω πάλαι
 { Ajax 795. ἐκείνον εἰργεῖν Τεύκρος ἐξεφίεται
 2. Electra 1357. ἢ κείνον οὗτος δὲν ποτ' ἐκ πολλῶν ἐγώ

Here we notice that the trisyllabic forms fill the whole of the first foot and give the required short syllable in the first half of the second foot, which latter fact is likewise true of the trochaic forms in the third example. This type, however, is very rare.

The distribution is as follows:

Ajax (1).	20; 275; 285; 454; 513; 567; 769; 795; 1035; 1039.	10.
Antigone (1).	468; 525.	2.
Electra (1).	342; 344; 664; 681; 703; 720.	6.
" (2).	1351.	1.
Oed Tyr. (1).	141; 923; 1171.	3.
Trachin. (1).	29; 85; 253; 281; 485; 579; 605; 777.	8.
" (2).	581; 608; 759.	3.
Philoct. (1).	37; 310; 359; 423; 424; 570; 772.	7.
Oed. Col. (1).	402; 589; 661; 910; 986; 1373; 1584.	7.
" " (2).	1197.	1.

In the second foot there are likewise two types for *ὄδε* and *ἐκείνος*, but there is only one for *οὗτος*.

**ὄδε* may fall into either half of this foot, *e. g.*

- Ajax 447. κεί μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι
 Ajax 78. ἐχθρός γε τῷδε τάνδρ' καὶ τὰ νῦν ἔτι

These are distributed as follows:

Ajax (1).	447 (ε); 658 (ε); 898 (ε); 909 (ε); 950 (ε); 1268 (ε); 1308 (ε); 1401 (ε).	8.
" (2).	78; 289 (ε); 568; 828; 904 (ε); 969 (ε); 1385.	7.
Antigone (1).	80 (ε); 279 (ε); 297 (ε); 415 (ε); 464 (ε); 735 (ε); 1107 (ε); 1172 (ε); 1295 (ε); 1316 (ε).	10.
" (2).	195; 401; 518; 1304.	4.

Electra (1).	296; (ε); 311 (ε); 443 (ε); 460 (ε); 470 (ε); 882 (ε); 908 (ε); 1020 (ε); 1205 (ε); 1372 (ε).	10.
" (2).	328; 527 (ε); 611; 979; 1133.	5.
Oed. Tyr. (1).	279 (ε); 286 (ε); 531 (ε); 571 (ε); 754 (ε); 1000 (ε); 1053 (ε); 1128 (ε); 1100 (ε); 1369 (ε);	10.
" " (2).	143 (ε); 392 (ε); 519; 927; 1318 (ε).	5.
Trachin. (1).	58 (ε); 187 (ε); 346 (ε); 391 (ε); 622 (ε); 912 (ε); 1050 (ε); 1238 (ε).	8.
" (2).	370; 430; 471; 580 (ε); 604.	5.
Philoct. (1).	6 (ε); 288 (ε); 312 (ε); 333 (ε); 628 (ε); 650 (ε); 889 (ε); 893 (ε); 910 (ε); 938 (ε); 1256 (ε); 1258 (ε); 1353 (ε).	13.
" (2).	1; 68; 887; 1036.	4.
Oed. Col. (1).	16 (ε); 69 (ε); 101 (ε); 321 (ε); 499 (ε); 630 (ε); 723 (ε); 851 (ε); 894 (ε); 941 (ε); 981 (ε); 1249 (ε); 1307 (ε).	13.
" " (2).	65; 649; 735; 815; 1391; 1424 (ε); 1546; 1547.	8.

Attention is called to the great number of elisions, which must occur in the first type unless the word of the third foot begins with two consonants or a double consonant. This never occurs. Elision occurs nine times in the second type. The numerous forms that *δε* has which can be elided, make it easy for this pronoun to fall into either half of this foot, and thus have a great advantage that *οὗτος*.

There is only one type of *οὗτος* possible in this foot, an example of which follows.

Ajax 124. *οὐδὲν τὸ τούτου μᾶλλον ἢ τοῦμιν σκοπᾶν.*

We find it thus distributed.

Ajax (1).	124; 277; 470; 1282; 1343.	5.
Antigone (1).	7 (ε); 426; 504; 509; 693; 1014; 1088; 1334.	8.

Electra (1).	271; 348; 355; 375; 400; 426; 766; 928; 993; 1351; 1371; 1412.	12.
Oed. Tyr. (1).	126 (€); 252; 291; 440 (€); 568; 584; 672; 831; 935; 947; 1033 (€); 1044; 1139; 1140; 1181.	15.
Trachin. (1).	246; 419; 449 (€); 1248.	4.
Philoct. (1).	74; 77; 410; 430; 441; 522 (€); 591; 603 (€); 606; 758; 763; 765; 1319; 1336.	14.
Oed. Col. (1).	46; 291; 366; 388; 471; 482; 640; 775; 871; 893; 986; 1034; 1627; 1638 (€).	14.

It is to be noted that, although *οὗτος* is excluded from the first half of this foot, it does not lag behind *ὅδε* even here and in a percentage of the number of times each occurs in all the plays *οὗτος* yields 80 per cent. and *ὅδε* 77.

Owing to its double forms *ἐκείνος* in this foot may also show two types.

Ajax 28. *τήνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει.*

Ajax 6. *ἔχνη τὰ κείνου νεοχάραχθ', ὅπως ἴδης.*

The distribution of these is as follows:

Ajax (1).	28; 271; 755; 798; 1032; 1039; 1108; 1303.	8.
" 6;	437.	2.
Antigone (1).	170; 287; 384; 514; 570.	5.
Electra (1).	269; 278; 389; 539; 543; 784; 1178; 1218.	8.
Oed. Tyr. (1).	579; 930; 959; 991; 1254; 1440; 1454.	7.
" "	(2). 263; 1240; 1253.	3.
Trachin. (1).	198; 244; 287; 342; 488; 603; 942.	7.
" "	(2). 544; 1091.	2.
Philoct. (1).	106; 115; 268; 413; 633; 770.	6.
" "	(2). 376.	1.
Oed. Col. (1).	337; 344; 1195.	3.
" "	(2). 302, 392.	2.

In proportion to its numbers, *ἐκείνος* makes a goodly showing

in this foot, due, doubtless, to the facts mentioned above. The percentage of its occurrences in this foot ranges from 18 to 40, which is a little larger than its percentage in the first foot, which ranges from 11 to 38.

The third foot allows the pronouns to give each two types, yet in such a way that ὅδε has largely the advantage here.

The two types of ὅδε are seen in the following

Ajax 13. σπουδὴν ἔθου τήνδ', ὡς παρ' εἰδυίας μάθης

Ajax 11. καί σ' οὐδὲν εἴσω τῆσδε παπταίνειν πύλης

The first type is comparatively rare, never exceeding 13 occurrences in any play and generally ranging from 5 to 7. It is always found with elision, and thus makes quasi-caesura in the third foot, which probably accounts for its rareness. Without elision, it could occur only when the first half of the fourth foot shows two consonants or a double consonant. As in this case it would fill the foot and so block caesura entirely therefrom, this is never found with ὅδε and rarely with οὗτος or ἐκείνος.

The distribution in this foot is as follows:

Ajax (1). 13 (€); 822 (€); 1038 (€); 1058 (€); 1126 (€);
1140 (€); 1250 (€). 7.

" (2). 11; 21; 24 (€); 39; 42 (€); 46; 61 (€); 65; 93; 98
(€); 113; 281 (€); 335; 434 (€); 446 (€);
484; 537 (€); 546; 553 (€); 566 (€);
583 (€); 740 (€); 747; 756; 778; 785 (€);
850 (€); 862; 895; 916; 922; 950; 976
(€); 1029 (€); 1032; 1045; 1047; 1057;
1089; 1100; 1103; 1108; 1169; 1174;
1179 (€); 1184; 1310 (€); 1391 (€); 1321
(€); 1326; 1346 (€); 1362; 1371; 1378;
1389 (€); 1394 (€). 56.

Antigone (1). 203 (€); 395 (€); 398 (€); 725 (€); 769 (€);
925 (€). 6.

" (2). 43; 192; 198; 209; 237 (€); 283; 309; 400
(€); 414 (€); 449 (€); 465; 468; 485;

- 490; 508; 510; 549; 561; 566 (ε); 570;
 574; 575; 579; 654; 674; 733 (ε); 758
 (ε); 907 (ε); 994 (ε); 1012 (ε); 1034;
 1058 (ε); 1076; 1162; 1279 (a dactyl);
 1282; 1312; 1313 (ε); 1335. 39.
- Electra** (1). 40 (ε); 264 (ε); 383 (ε); 388 (ε); 1488 (ε). 5.
 “ (2). 65; 71 (ε); 274; 303; 353; 379; 387; 412; 427;
 440; 451 (ε); 468; 471; 538; 580; 608;
 616; 635 (ε); 640; 643; 663 (ε); 665;
 783 (ε); 784; 802; 886; 888 (ε); 912 (ε);
 981; 1004 (ε); 1189 (ε); 1192; 1193;
 1213; 1222; 1228; 1302 (ε); 1314 (ε);
 1331; 1334; 1336; 1381; 1421; 1461;
 1497; 1505. 46.
- Oed. Tyr.** (1). 101 (ε); 251 (ε); 264 (ε); 282 (ε); 353 (ε);
 443 (ε); 527 (ε); 574 (ε); 647 (ε); 700
 (ε); 735 (ε); 1251 (ε); 1464 (ε). 13.
- “ “ (2). 51 (ε); 54; 72; 102; 104 (ε); 113; [116];¹
 134; 149; 307; 323 (ε); 340 (ε); 373 (ε);
 409; 418; 431 (ε); 534; 601; 648; 670
 (ε); 671 (ε); 762 (ε); 764; 798; 801 (ε);
 811; 829 (ε); 920; 928; 952; 1002; 1015;
 1018; 1043; 1075 (ε); 1113; 1136; 1154
 (ε); 1156 (ε); 1164; 1173; 1223 (ε);
 1228; 1436 (ε); 1465 (ε); 1481; 1507. 47.
- Trachin.** (1). 336 (ε); 363 (ε); 477 (ε); 487 (ε); 1107 (ε). 5.
 “ (2). 20; 36 (ε); 72; 77; 87; 91 (ε); 204; 240 (ε);
 260; 274; 283; 294; 295; 305; 309; 312;
 339 (ε); 343; 409; 411; 483 (ε); 545 (ε);
 584 (ε); 602; 612; 615 (ε); 620; 718;
 737; 774; 804 (ε); 1044; 1057; 1109;
 1113; 1175; 1182 (ε); 1256. 38.

¹This is not counted. I suggested in a private letter to a friend the possibility of reading *τοῦδε* here sometime ago and I believe the suggestion receives considerable weight from the large use of *δε* in this part of the foot.

- Philoct. (1). 426 (ε); 572 (ε); 590 (ε); 633 (ε); 788 (ε);
800 (ε); 820 (ε); 1038 (ε); 1362 (ε);
1412 (ε); 1423 (ε); 1426 (ε). 12.
- “ (2). 23 (ε); 40; 61 (ε); 87; 220; 244; 286 (ε);
319; 418; 474; 542; 573; 598 (ε);
612; 613 (ε); 616; 652 (ε); 669 (ε); 877;
899; 954 (ε); 956 (τοισδ’); 964; 1005;
1017 (ε); 1057 (ε); 1232 (dactyl); 1262;
1329; 1331; 1334; 1336 (ε); 1375; 1377;
1378; 1437 (ε). 36.
- Oed. Col. (1). 98 (ε); 507 (ε); 549 (ε); 728 (ε); 783 (ε);
813 (ε); 830 (ε); 883 (ε); 1176 (ε); 1353
(ε); 1637 (ε). 11.
- “ “ (2). 19 (ε); 33; 45 (ε); 57; 79; 85; 94; 114 (ε);
255; 288 (ε); 296; 418 (ε); 423; 436 (ε);
451; 459; 462 (ε); 463 (ε); 466; 484 (ε);
493; 508; 586; 605; 641; 758; 773; 780
(ε); 786 (ε); 816; 821; 826; 857; 860
(ε); 862; 865; 871; 875; 892 (ε); 903;
909; 934; 939; 949 (ε); 950 (ε); 988 (ε);
1007; 1010; 1013; 1024 (ε); 1100 (ε);
1107 (ε); 1114; 1117; 1121; 1125 (ε);
1128; 1140; 1146; 1163 (ε); 1166 (ε);
1171 (ε); 1182; 1275 (ε); 1326; 1332 (ε);
1348; 1362 (ε); 1365; 1371; 1379; 1384;
1404; 1460; 1472 (ε); 1476; 1506 (ε);
1509; 1519; 1528 (ε); 1533 (ε); 1601 (ε);
1612 (ε); 1633; 1634 (ε); 1641. 86.

To be especially noticed are the rareness of the first type and the frequency of elision in the second. This flexibility in the forms of *δδε* allows its to stand in a number of instances in which *οὔτος* cannot possibly be used and so it possesses again notable advantages over *οὔτος*. Attention may also be called here to the fact that *δδε* occurs 59 times in the first half of this foot and 366 times in the second half; *οὔτος* occurs 24 times in the first

half and 185 times in the second; and *ἐκείνος* 13 times in the first half and 22 in the second. This will indicate the great prominence of the second half of the foot, which is naturally a very important place, coming, as it does, immediately after the caesura, and it is natural that the more emphatic pronoun should seek this position for itself.

This is by far the most interesting situation of them all, for it is here that the greatest struggle for supremacy takes place between *ὅδε* and *οὗτος*. As is evident, the former has very decided advantages in the contest, since so many more of its forms can occur in the second half of the foot.

The most usual and most beloved type is well seen in the two following verses from the *Agamemnon* of Aeschylus:

Ag. 1. θεοὺς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων
and

Ag. 18. κλάω τότ' οἴκου τοῦδε συμφορὰν στένων.

The *ὅδε* forms may fill this position easily whether they precede or follow their substantive, whether their substantive is articular or not, which is a good deal more difficult for the oblique cases of *οὗτος* that show two long syllables. I should like to call attention to the fact that the insertion of a quadrisyllable word with elision of the final vowel of the *ὅδε* between this foot and the iambic word of the last foot is of very frequent occurrence and seems to be especially desired in this position; or it may be that the ease with which long words slipped into this interval is a cause of the frequent occurrence. Whatever may be the cause, the fact remains, and the cadence is certainly very pleasing to the ear.

This type is also found in the iambographs and the comedians, where, however, *οὗτος* far outruns *ὅδε*. In comedy, this is due no doubt, partly to the different sphere, partly to the fact that the comic trimeter is not bound by the strict laws of short and long in the even feet, which hamper the tragic trimeter in this respect. Perhaps, too, the deictic *ι* added to *οὗτος* brought it

much nearer to the more emphatic *ὅδε*, which was thus rendered less necessary for comedy, even though, as Professor Gildersleeve says, 'comedy comes nearer to real life and we should expect it to be more exact.' Compare, for instance, the two following lines from Aristophanes, *Clouds*, 200-201:

πρὸς τῶν θεῶν, τί γὰρ τάδ' ἐστὶν; εἰπέ μοι.
ἀστρονομία μὲν αὐτή. τουτὶ δὲ τί;

where Starkie comments on *τάδε* with seeming correctness, but has no word for the following *αὐτή* or *τουτὶ*.

It will be thus seen, as Professor Gildersleeve again observes, that *ὅδε* is preëminently the pronoun of tragedy.

Οὗτος also makes a goodly showing in this foot, and especially is this true when we consider the paltry number of forms it can offer.

There are two types as follows:

1. Ajax 318. ἄλλ', ὦ φίλοι, τούτων γὰρ οὐνεκ' ἐστάλην
2. Ajax 80. ἐμοὶ μὲν ἀρκεῖ τοῦτον ἐν δόμοις μένειν.

The distribution of *οὗτος* is seen in the following.

Ajax (1).	328; 684 (τούτοισιν).	2.
"	80; 116; 378 (ε); 392 (ε); 411; 505; 513 (ε); 524; 552; 556; 670; 769 (ε); 786; 852; 970; 1034 (ε); 1036; 1087; 1141; 1255 (ε); 1274; 1282; 1288; 1308; 1336; 1395.	26.
Antigone (1).	None.	0.
"	(2). 33; 35; 61; 72; 96; 165; 183; 188; 216; 218 (ε); 221; 273; 275; 289; 321; 327; 446; 498 (ε); 504; 515; 538; 658 (ε); 665; 722; 762; 908; 914 (ε); 1042; 1049; 1336.	30.
Electra (1).	431; 450; 605 (ε); 703 (τούτοισι); 1190; (ε); 1343 (τούτοισιν); 1370; 1377 (τούτοισιν)	8.
"	(2). 59 (ε); 73; 256 (ε); 301; 438; 447; 448; 578	

- (ϵ); 645; 680; 904 (ϵ); 915; 933; 938
 (ϵ); 988; 1030; 1033; 1041; 1044 (ϵ);
 1049; 1115 (ϵ); 1149 (ϵ); 1173 (ϵ); 1186;
 1206; 1431. 26.
- Oed. Tyr. (1). 553 (ϵ); 731 (ϵ); 739 (ϵ); 1138 (ϵ). 4.
- “ “ (2). 138 (ϵ); 235; 236; 317; 349 (ϵ); 355; 368
 (ϵ); 372 (ϵ); 378; 451; 523; 537 (ϵ);
 562; 603; 728 (ϵ); 732; 737 (ϵ); 786
 (ϵ); 794; 828; 834 (ϵ); 849; 973; 984
 (ϵ); 1005 (ϵ); 1013; 1038 (ϵ); 1045;
 1058 (ϵ); 1061 (ϵ); 1067; 1120; 1144;
 1166 (ϵ); 1442; 1452. 36.
- Trachin. (1). 685 (ϵ); 1164 (τούτοις). 2.
- “ (2). 71 (ϵ); 189; 254; 285; 358; 403 (ϵ); 408;
 422 (ϵ); 424; 458; 575; 600; 917 (ϵ);
 1077; 1211; 1216; 1227. 17.
- Philoct. (1). 628 (ϵ); 892 (τούτοιςιν); 1304 (ϵ). 3.
- “ (2). 38; 110; 112; 113; 231; 232; 233; 238 (ϵ);
 294 (ϵ); 411 (ϵ); 413 (ϵ); 414; 419; 444;
 451; 477 (ϵ); 658; 667; 772; 779; 803
 (ϵ); 869 (ϵ); 872 (ϵ); 906 (ϵ); 913 (ϵ);
 987; 990 (ϵ); 1056; 1073; 1248; 1339;
 1345; 1397 (ϵ); 1399; 1421 (ϵ); 1433 (ϵ);
 1440. 37.
- Oed. Col. (1). 62 (ϵ); 263 (ϵ); 771 (ϵ); 787 (ϵ); 848. 5.
- “ “ (2). 25; 295; 302; 403; 409; 420 (ϵ); 440; 452
 (ϵ); 504; 597; 629; 721; 797; 809; 817
 (ϵ); 838 (ϵ); 861; 971 (ϵ); 1168; 1431;
 1443; 1474; 1616 (ϵ). 23.

Attention is called to the rarity of the first type, which by filling the entire foot, would do away with the caesura entirely. Consequently, a majority of the instances are with elision, which admits quasi-caesura or with the long form *τούτοιςιν* which, although it fills the whole foot, furnishes the required short for the first half of the fourth foot. The excess of *δδε*'s in the first

half of this foot is doubtless due largely to the ease with which the final *ε* can be elided in so many of its forms; thus it does not entirely shut off the possibility of slight pause. Only in the *Electra* do we find an excess of *οὗτος*'s in this part of the foot, the numbers being for *δδε* 5, *οὗτος* 8, of which latter two forms suffer elision and three yield the long form *τούτοισιν*.

'*Εκείνος* likewise offers two types here:

1. *Antigone* 408. *πρὸς σοῦ τὰ δαίμ' ἐκείν' ἐπειπηλημένα.*
2. *Ajax* 783. *οὐκ ἔστιν ἀνὴρ κείνος, εἰ Κῆλχας σοφός,*

which are distributed as follows:

<i>Ajax</i> (1).	None.	0.
" (2).	793; 991.	2.
<i>Antigone</i> (1).	408; 1039.	2.
" (2).	1025; 1043.	2.
<i>Electra</i> (1).	519; 568 (<i>κείνης</i>); 882.	3.
" (2).	None.	0.
<i>Oed. Tyr.</i> (1).	139; 599 (<i>ε</i>); 785; 855; 1054; 1168.	6.
" " (2).	718; 1145.	2.
<i>Trachin.</i> (1).	None.	0.
" (2).	38; 353; 577; 719.	4.
<i>Philoct.</i> (1).	642 (<i>κακείνοισι</i>).	1.
" (2).	123; 261; 360; 385; 415; 431; 622.	7.
<i>Oed. Col.</i> (1).	87.	1.
" " (2).	585; 1191; 1206; 1343; 1656.	5.

It will be noted that *ἐκείνος* makes very little headway in this foot, the second half being nearly double the first.

In the fourth foot two types are again found for *δδε* and *κείνος*, while only one is possible for *οὗτος*.

'*Οδε* gives the following types:

1. *Ajax* 1058. *ἡμεῖς μὲν ἀν τήνδ' ἦν δδ' εἴληφεν τύχην.*
2. *Ajax* 114. *σὺ δ' οὖν ἐπειδὴ τέρψις ἦδε σοι τὸ δρᾶν.*

The distribution of these is seen in the following:

Ajax (1).	1058 (€); 1101 (€); 1280 (€).	3.
“ (2).	114; 559; 578 (€); 738; 781 (€); 798; 834; 990; 1080; 1128; 1168; 1176; 1332; 1376 (€).	14.
Antigone (1).	39 (€); 229 (€).	2.
“ (2).	64 (€); 119 (€); 306; 482; 534; 536 (€); 576; 666; 673 (€); 736; 889; 1111.	12.
Electra (1).	553 (€); 604 (€); 926.	3.
“ (2).	68; 83 (€); 389; 419 (€); 441 (€); 605; 612; 644; 674 (€); 818; 1179; 1203.	12.
Oed. Tyr. (1).	108 (€); 125 (€); 148 (€); 377 (€); 613 (€); 729 (€); 819 (€); 1065 (€).	8.
“ “ (2).	18; 41; 77; 147; 272; 327 (€); 352; 710; 736 (€); 858 (€); 951; 1027; 1055 (€); 1128; 1149 (€); 1283; 1478.	17.
Trachin. (1).	1072 (€) 1078 (€); 1186 (€).	3.
“ (2).	39 (€); 62; 162; 184; 189 (€); 256; 260 (€); 306; 364; 433; 445; 462; 482; 544; 554 (€); 594; 740 (€); 820 (€); 922 (€); 1252.	20.
Philoct. (1).	57 (€); 568 (€); 1000 (€); 1299 (€); 1342 (<i>τάδε</i> followed by double cons.).	5.
“ (2).	298; 471 (€); 491 (€); 591 (€); 769; 792; 795; 802; 868; 919; 989; 1003 (€); 1008 (€); 1375 (€); 1388; 1431; 1434 (€).	17.
Oed. Col. (1).	6 (€); 54 (€); 1028 (€); 1435 (€).	4.
“ “ (2).	29; 64; 96; 111; 450; 653 (€); 749; 803; 811; 864; 1002 (€); 1005 (€); 1007 (€); 1032; 1102; 1356 (€); 1367 (€); 1434; 1547.	19.

This foot like the third shows an excess of the emphatic pronouns, and the types are similar to those there discussed. The first type is rare. The second is aided by the recurrence of the ending such as *τόνδε τὸν πόνον, τοῦδε τοῦ πόνου*, etc., where the insertion of the article allows a pleasing cadence and makes the measurement easy with any pyrrhic or iambic word in the last foot. This cadence may haply have something to do with the use of the article with this pronoun in tragedy, seeing that the

article is much more widely used when the pronoun precedes than when it follows, the numbers being 101 instances when the demonstrative precedes and only 38 when it follows.

Οὗτος in this foot presents only one type,

Ajax 535. ἀλλ' οὖν ἐχὼ φύλαξα τοῦτό γ' ἀρέσκει.

These have the following distribution:

Ajax 535; 661 (ε); 979 (ε); 1134 (ε); 1271 (ε).	5.
Antigone 84; 98; 296; 439 (ε); 650; 706 (ε).	6.
Electra 84; 620; 910 (ε); 1008 (ε); 1150 (ε); 1176 (ε); 1215; 1504.	8.
Oed. Tyr. 129 (ε); 287 (ε); 370 (ε); 449; 766 (ε); 1044; 1071; 1150; 1156; 1512 (ε).	10.
Trachin. 289; 295; 413; 455; 475.	5.
Philoct. 11; 289 (ε); 422; 596; 642 (ε); 875 (ε); 975 (ε); 1024 (ε).	8.
Oed. Col. 269 (ε); 359 (ε); 431 (ε); 1035 (ε); 1177 (ε); 1262 (τούτοισιν); 1406. ¹	

This is a fairly respectable showing for *οὗτος* considering the fact that only one type occurs. It is to be noted that the oblique cases of *οὗτος* could not possibly be used here with the article in such types as *τοῦδε τοῦ πόνου*, save the accusatives singular masculine and neuter, and nom. and acc. neuter plural. We might have such types as *οὗτος ὁ φθόνος*, *τοῦτο τὸ ξίφος*, *τούτων τὸν φθόνον*, *ταῦτα τὰ ξίφη*, which however, never occurs in Sophocles. These

¹It may be observed here that Jebb in *Oed. Col.*, 1406, alters *τοῦδ'* to *ταῦτ'* with Sehrwald and Wecklein. He gives as one ground for the alteration "the threefold *τοῦδ'* in these lines exceeds the limit of probable repetition." Except for the same case, this reason will not hold, for we find *δε* in three successive verses in *Antigone* 384-5-8, *Aesch. Pers.* 437-8-9, *Agam.* 933-4-5, *Eur. Alc.* 7-8-9, and what is more two in the ninth verse: we also find one in 728 and two in 729 and three successive in 1126-7-8. These are not in the same case, it is true, but it does not seem likely that this would be especially offensive. Compare *Aesch. Agam.* 1034 *πεῖθοι' ἀν — εἰ πεῖθοι ἀπείθοις δ' ἴσως*. The Greeks were not so sensitive to the repetition of like sounds or like words as the moderns are.

facts certainly make it clear that the forms of *ὅδε* fall more readily into this foot and we can hardly doubt that a poet would on occasion avail himself of this opportunity.

'*Εκείνος* here also affords two types:

1. Ajax 94. *καλῶς ἔλεξας, ἀλλ' ἐκείνῳ μοι φράσον.*
2. Trachin. 614. *καὶ τῶνδ' ἀποίσεις σῆμ, ὃ κείνος εὐμαθὲς etc.*

The distribution of these is as follows:

Ajax (1).	94.	1.
" (2).	None.	0.
Antigone (1).	None.	0.
" (2).	None.	0.
Electra (1).	2 (ε); 270; 321.	3.
" (2).	None.	0.
Oed. Tyr. (1).	259; 720; 1020.	3.
" " (2).	None.	0.
Trachin. (1).	381.	1.
" (2).	614.	1.
Philoct. (2).	None.	0.
Oed. Col. (1).	304.	1.
" " (2).	None.	0.

'*Εκείνος* is very rare in this position and in two plays, the *Antigone* and *Philoctetes*, does not occur at all in this foot. It may not be out of place here to remark that, while such a cadence as *τοῦδε τοῦ πόνου* is out of the question in this foot save under the conditions noted above under *οὗτος*, the form *τοῦ πόνου*, etc. can, of course, occur with both *τούτου* and *ἐκείνου* in some other foot, and it may perhaps be well to add that the majority of instances in which *οὗτος* is used with the articular substantive shows the *οὗτος* separated from them.

In the fifth foot again each pronoun shows two types:

'*Οδε* shows here the following:

1. Ajax 544. *καὶ δὴ κομίζει προσπόλων ὅδ' ἐγγύθεν.*
2. Ajax 526. *θέλωιμ' ἄν· αἰνότης γὰρ ἂν τὰ τῆσδ' ἔπη.*

The distribution of these is as follows:

Ajax (1).	544 (ε); 1136 (ε).	2.
" (2).	526 (ε); 833; 1104.	3.
Antigone (1).	910 (ε).	1.
" (2).	578.	1.
Electra (1).	295 (ε); 405 (ε); 450 (ε); 541 (ε); 777; 779 (ε); 1105; 1470 (ε); 1489 (ε); 1493 (ε).	10.
" (2).	264; 376; 421 (ε); 1499.	4.
Oed. Tyr. (1).	219 (ε); 343 (ε); 407; 732 (ε); 912 (ε); 945 (ε); 968 (ε); 1172 (ε).	8.
" " (2).	47; 253; 297; 404 (ε); 620; 677 (ε); 857 (ε); 949 (ε); 1148 (ε); 1177 (ε); 1419.	11.
Trachin. (1).	23 (ε).	1.
" (2).	716 (ε); 801.	2.
Philoct. (1).	783 (ε); 978; 1001 (ε); 1019 (ε).	4.
" (2).	429; 528; 577; 581; 807; 1047 (ε); 1339; 1367.	8.
Oed. Col. (1).	67 (ε); 109 (ε); 505 (ε); 787 (ε); 823; 905 (ε); 953 (ε); 1138 (ε); 1178 (ε); 1379.	10.
" " (2).	36; 294; 452; 1020 (ε); 1121; 1141 (ε); 1255 (ε); 1407 (ε); 1432 (ε).	10.

There is little to note here save that the first and second halves of the foot nearly equal each other, the first showing 30 occurrences, the second 39. We might also call attention to the very few instances in the *Antigone* and the *Trachinians*.

The two types of οὔτος in this foot are as follows:

1. Antigone 35. οὐχ ὥς παρ' οὐδὲν ἀλλ' δεῖ ἀν' τούτων τι δρᾶν
2. Ajax 1087. ἔρπει παραλλάξ ταῦτα πρόσθεν οὔτος ἦν.

The distribution is as follows:

Ajax (1).	None.	0.
" (2).	1087.	1.
Antigone (1).	35; 39; 189; 484; 519.	5.
" (2).	324.	1.
Electra (1).	371; 409 (ε); 578; 675.	4.
" (2).	315 (ε); 591 (ε); 877 (ε).	3.

Oed. Tyr. (1).	429; 520; 1036; 1055; 1385.	5.
“ “ (2).	460 (€); 529; 860 (€); 982 (€); 1180.	5.
Trachin. (1).	344; 362; 428; 431.	4.
“ (2).	467; 490.	2.
Philoct. (1).	392; 521; 585; 618; 1075; 1078; 1359; 1435.	8.
“ (2).	438; 981.	2.
Oed. Col. (1).	396; 859; 904; 1142; 1149; 1300; 1357.	7.
“ “ (2).	490; 935.	2.

As the caesura plays but little part in this foot, there is no objection to filling the foot with one word and so we find the first type exceeding the second. Moreover, the second type occurs only when the last word is a monosyllable or when the final syllable of the pronoun could be elided. The percentages of this foot are very close, *ὄδε* varying from 2 to 13, while *οὗτος* varies from 2 to 13. Beyond this there is little of interest to be noted.

The two types of *ἐκείνος* are seen in the following:

1. Ajax 472. *μήποτε φύσιν γ' ἄσπλαχνος ἐκ κείνου γεγώς*
2. Electra 1365. *Ἀγαμέμνονος, πῶς ἦλθες; ἢ σὺ κείνος εἶ;*

They are thus distributed:

Ajax (1).	472; 966; 970.	3.
“ (2).	None.	0.
Antigone (1).	71; 168; 489; 748.	4.
“ (2).	None.	0.
Electra (1).	459; 577; 908; 924; 925; 1118.	6.
“ (2).	1355.	1.
Oed. Tyr. (1).	261; 714; 928.	3.
“ “ (2).	None.	0.
Philoct. (1).	115; 338; 365; 583; 625; 1028.	6.
“ (2).	None.	0.
Oed. Col. (1).	336; 606; 793.	3.
“ “ (2).	None.	0.

There is little worth observing here. It may be remarked, however, that the percentages of *ἐκείνος* in this foot range from 11 to 26, which is just a little higher than that of the other two demonstratives.

In the sixth foot two types are possible for ὅδε but only one seems to be found. The second type would require elision at the end of the trimeter, which does not occur in this word.

The type is seen in the following,

1. Ajax 22. ἔχει περάνας, εἶπερ εἵργασται τάδε.

The distribution is as follows:

Ajax. 22; 44 (ε); 77 (ε); 368; 459; 534; 687; 733; 797; 1238; 1280.	11.
Antigone 66; 87; 219; 248; 294; 302; 397; 442; 447; 450; 521; 685; 692; 748; 1073.	15.
Electra 4; 7; 10; 258 (ε); 461; 465; 651; 661; 795; 909; 921; 1025; 1029; 1119; 1124; 1177; 1180; 1216; 1375; 1457.	20.
Oed. Tyr. 223; 234; 354; 401; 538; 568; 599; 646; 850; 948; 1050; 1064; 1294; 1416; 1449; 1476.	16.
Trachin. 190; 355; 367; 581; 716; 928; 935; 1082 (ε); 1108; 1247; 1257.	11.
Philoct. 36; 37; 132; 305; 372; 539; 597; 767; 822; 898; 980; 994; 1003; 1235; 1242; 1246; 1250; 1287; 1362; 1368; 1384.	21.
Oed. Col. 22; 32; 342; 416; 478; 480; 497; 587; 644; 820; 852; 961; 987; 1031; 1128; 1136; 1253; 1513; 1524.	19.

It is in this foot that ὅδε shows the greatest excess over οὗτος in as much as it offers itself as a willing tag-piece or stop-gap¹ at any time, even when there is no emphasis to be observed.

Ἐκεῖνος shows no example in the sixth foot, and οὗτος shows only one, which, as above stated, is probably unique. It is as follows:

(Oed. Tyr. 332.) ἐγὼ οὐτ' ἐμαυτὸν οὔτε σ' ἀलगυνῶ. τί ταῦτ'.

¹ Compare Earle on Eur. Med. 736. "Ἐμέ: hardly specially emphatic. The longer form seems to be used here, as elsewhere, to fill out the last foot of the trimeter."

RECENT CRITICISM OF LATIN LITERATURE

It is frequently observed that there is among educated men of our times a much less intimate knowledge of the content of the ancient Latin literature than of the content of the ancient Greek. The most obvious explanation of the fact is, of course, to be found in the unquestioned superiority of the Greek literature over the Latin. But in view of the many splendid qualities of Latin literature and of the immeasurable influence which it has exerted upon all the later western literatures one is tempted to ask whether this explanation contains the whole truth. To one who reads the recent and current criticism of Latin literature with this question in mind there is suggested with surprising vividness a further explanation, which offers some very interesting problems.

The criticism has concentrated upon external characteristics of form rather than upon the content of the literature. It has been reducing to rule the lines along which Roman art progressed, and has been classifying and putting in order its various types and branches. There is discernable in its dicta a certain finality of judgment, which makes one feel that the last word has been said. This is a point of view which cannot well be shown by direct citation from the historians of the literature or from the commentators and essayists. It is rather to be gathered from the tone of the whole. On the other hand, it is an easy matter to formulate the dicta in such a way that all may recognize the truth of the observation.

They may be summarized thus: 1. Latin literature is formal. 2. Latin literature is utilitarian. 3. Latin literature is imitative.

These terms are used in their most general sense and need very little definition. Under the word "formal" is included the characteristic tendency of the Roman to reduce everything in his life,

from philosophy and government to personal conduct and daily routine, to systematized rules and regulations, and to esteem more highly the form in which ethics and art are cast than the meaning of ethics and art themselves.

By "utilitarian" is understood that equally characteristic trait of the Roman to discard all that was not useful for practical and material purposes, to judge all things from a political, a governmental, or a military point of view, and to avoid all speculation and abstraction which did not show tangible results.

By "imitative" is meant the Roman's facility and skill in adapting the products of other peoples and persons to his own special needs.

There is no question as to the truth of these generalizations. They merely summarize the most pronounced traits of Roman character as revealed in Roman history, Roman life, Roman law, Roman architecture, and Roman literature. No violence is done, therefore, when we transfer them from the Roman himself to the expression of the Roman in his productions. In examining the achievements of the Romans it would be as impossible to avoid seeing these characteristics as it would be to escape the love of speculation and the sense of beauty in the productions of the Greeks.

But there is a very serious question as to the adequacy of such summaries. Criticism, having seized hold upon clearly recognizable characteristics that are common to all the records of Roman life and civilization, which the Romans themselves have left us, imitates the Roman method of reducing them to rule and formula, and of resting content with the ease of practical and universal application. A formula is then raised to the high position of an hypothesis,—or rather, let us say, an axiom,—from which every *quod erat demonstrandum* must be deduced. If occasionally we run across something which does not result in the desired conclusion, we do not question the hypothesis, but conclude that there must be some fallacy in our reasoning or some error in the construction of our figure. We have thus gradually placed beyond all doubt the adequacy of our formulæ to cover all instances.

The final word has been said for Roman art and literature, because the word itself is built upon an accurate analysis of the Roman character.

Criticism of Latin literature, resting upon these heavily fortified axioms, has necessarily become stereotyped and wooden. Even the criticism of modern literatures, convinced of the immutable judgments concerning the art of antiquity, has borrowed its phrases to characterize this as classic Roman and that as Augustan, as if the life and the thought and the expression of a race that once ruled the whole world possessed no complexity whatever. The Roman had a beaked nose: therefore he must have dug his well with it.

The inadequacy of such criticism may be made clear by pointing out the lack of true perspective in the current treatment of the literature, and then by examining the formulæ themselves on which the criticism is based.

Accepting the axiom of the formal character of Latin literature, criticism has sought to take the meat out of it and to leave only the mold. The average history of the literature tells us far more about the growth and the development of the types represented in it than it does about the content. The very term Latin literature suggests first of all such things as satire, epic, pastoral, elegy, epistle, oration, but the average reader knows little of what these forms contain. The word classic connotes coldness and perfection of form.

This may be seen clearly by reference to the treatment of individual types and authors. What is the work of Father Ennius? Not the great legend of Rome's early story which he told with the freshness of a new theme, not the experiences that he thought worthy of preservation in lyric measures, but the fact that he fixed for all time the imported and unnatural hexameter as a Latin verse form, and that he put together a miscellaneous lot of poems in such fashion that we find excuse to look upon them as the origin of Roman satire.

Discussion and investigation concerning Lucilius finds its starting point and its goal in determining what Lucilius understood by

the form satire and whether or not he used the word satire to describe his form. Criticism summarizes his great work with the statement that he established hexameter as the vehicle best suited to the expression of satire, that he made dialogue an essential element, and that he introduced the critical spirit of ridicule. But what did Lucilius say? Was it slipshod hexameter and muddy diction that made his name a household word in every educated home? Surely this man, at least, who cared so little for form that he slung right and left into his muddy stream an impure mixture of Greek and Latin words and wrote two hundred verses while standing on one foot, but who nevertheless made his nation love and honor him, merits at our hands a greater effort to learn and to appreciate what message he brought his people and what he has to say to us.

When Rome's two foremost lyric poets are brought into comparison, what are the questions which we discuss? To which one belongs the credit for having been the first to adapt the Aeolic measures to Latin verse? Which has the more perfect meters? Wherein consists the *curiosa felicitas* of Horace that makes Catullus seem crude and unpolished beside the master? What of the Alexandrianism in Catullus that mars his fiery spontaneous utterances? Shall we not rather ask what these poets mean, what their message was to their people and to mankind? Let us grant that Catullus was crude,—and praise him for the vigor of it; let us grant that Horace was perfect in expression,—and praise him for the grace of it,—but let us get on to understand and to value what they had to say.

For another illustration we need only recall how discussion wages its wars about the Augustan elegy, condemning Propertius to second place because he did not possess the skill and ease in meter or the simplicity and felicity of expression which Tibullus possessed, although he had more to say, and matter of a more universal and fundamental nature. We need only recall the criticism of elegy's conventionalities, and the fruitless efforts to decide whether we shall name given parts of it elegy or pastoral or pastoral elegy. Did not Tibullus really mean to write pastoral poetry and make a mistake and slip into conventional elegy? Let

us by all means spend all of our time dividing the works of these poets into books. Let us destroy the sincerity of their experience by reducing them to formal *praeceptores amoris*.

In the same way criticism seizes upon prose, and cares more for the fact that Cato was the first to use Latin for history writing than for all that he discovered when he investigated the beginnings of Roman history itself; cares more to analyse Cicero's orations into the formal rhetorical divisions, to reduce his periods to metrical schemes, and to learn the secrets of his inimitable style, than to search out the content of his vast work and its meaning to his time and generation. And for Livy, do we not make more of the transitional character of his language than of the humanness of his glorious story?

The second axiom states that the literature is utilitarian. So it is, and there is at once suggested to our minds the didactic character of Roman poetry. Must it follow that, if the bulk of it is didactic, then every instance of it is also didactic? In our theory we deny to poetry the right to any purpose except to please, and yet we spend our energies in attempts to fix upon each and every Roman poet a definite practical object so as to bring him in line with our *quod erat demonstrandum*. It is truly difficult to read with sober face the assertion that even the lyric poems of Catullus reveal a practical purpose. We make it impossible to enjoy thoroughly the great epic of Vergil by constantly harping on the political object for which he wrote it,—an element which was wholly incidental, surely, and which was no doubt forced upon the poet against his artist's judgment by the cold necessity of the times in which he lived. And now we would turn Horace into an advertising agent of a wine company. I remember with what a sense of respect for vast learning I listened to profound lectures on the question of Tacitus's object in writing the *Germania*,—whether the *Germania* was a preliminary study for his history, or a guide book made for use on an imminent military expedition, or a means of advertising his name in order to get a hearing for later utterances. And I recall how trivial seemed my own theory that he merely wanted

to write an essay on a subject he was interested in. Roman literature is didactic and utilitarian, it is true, but was there never among that great practical people a single true artist? Did no one of them ever feel the pressure of a great thought or of a deep emotion seeking to find expression for its own sake and for no political reason on the face of the earth.

It is in the third axiom that we find the greatest absurdities, and possibly, also, the secret of the whole deadening process of current criticism.

Roman literature is imitative, and its model is Greek literature. It has consequently become the chief business of the literary historian, not to reveal the content and the progress of Roman literature, but to show its development out of its Greek models, to differentiate the influence of ancient Greek productions and that of Alexandrian productions, and to speculate on what the literature of the Romans might have been had it escaped contact with the Greeks. It has become the chief business of a specialist in a given branch to unearth the Greek sources for every division of his subject, to point out the slightest resemblances, and to condemn the most insignificant deviations. Is there not present before our eyes the vision of whole alcoves of writings on the Greek sources of this, that, and the other author? It has become the chief business of the commentators to reduce every passage to a more or less exact reproduction of a like passage in Greek literature. I call to mind a comment of Friedrich to the effect that a certain simile in Catullus was derived from Homer or from Aeschylus; but he suggests, since neither passage was exactly reproduced, that possibly Catullus made use of "contaminatio."

This is a practice which is carried to incredible extremes. There is never an epithet used by a Roman poet which is not said to be borrowed from a Greek source. Similes, metaphors, figures of all sorts are gathered from Greek to be used by the Romans in the expression of thoughts which the Romans never had. Did they all, like Gallus, have slaves for the purpose? If one wished to say the sun was setting, would one be forced to say the sun was rising, if one could not find a Greek passage

in which "was setting" was used of the sun? We take peculiar delight in coming across such beautiful words as "and" and "is" and "but" and "for"; because we have a feeling that they at least were used originally, even though they did exist in the Greek model. And thank God for such a phrase as "forum Romanum."

We are to believe that the poets of Rome were merely makers of crazy quilts, and never so much as had a single stray patch of their own. I have tried to picture to myself a Roman poet at work. There is no inspiration, no spontaneity. He coldly determines the definite political or economic object to be achieved, whether he intends to write love lyrics, epic story, or moral essays. He then selects his form according to the rules of time-honored tradition, and practices his meters until he has them down pat. Next he spreads before him his material as collected from the Greek poets, reads until he is saturated, writes as long as he can remember the words and phrases he has been reading, then makes further selection from his models to string together in his work of formal art. And when he can no longer find passages in the Greek which fit the thought he is trying to manufacture, he pushes his manuscript away, stretches and yawns, and goes off to read his production to Maecenas.

Each of these crazy quilt makers could manufacture, of course, but a single square. When we put together the individual squares we get the whole immense crazy quilt of Latin literature. The imitation was slavish, and yet no mortal man ever found the Roman quilt even remotely like the model after which it was patterned. What a hopeless botch it was! And what a silly thing a crazy quilt is to put so much time upon.

Such illustrations are, of course, intentionally exaggerated in order to give emphasis to the point of view. It is not maintained that there is no more profound criticism than this, but that the great bulk of it is misleading because based upon a narrow foundation of three generalizations which are given a far too sweeping application.

If we turn now from their application to the hypotheses them-

selves, we shall find suggestions, I think, which will reduce, to a great degree, the chance of error in our deductions.

First, we shall observe, as already remarked, that while the qualities emphasized in the generalizations are all obvious and pronounced characteristics of Latin literature, they are not broad enough to sum up completely so complex a thing as the art which they describe. It is not enough to estimate a poet by the external criteria of form, utility, and source of material. The personal element in each case must remain the chief guide to genuine understanding. The immediate environment, the contemporary forces and impulses, the spontaneous feeling—so much neglected,—should receive attention equally with the characteristic national point of view of the writer. We are never justified in taking out the soul and leaving only the body. We lose our perspective when we regard that which is merely an obvious trait as the whole secret of interpretation.

Furthermore, it is clear that criticism springing from such generalizations is essentially negative. To say that Latin literature is formal, utilitarian, and borrowed, is to indicate a lack of value rather than a value. These qualities are but shortcomings, and a statement of them alone leaves us unsatisfied. The negative, destructive point of view fails totally to tell us what the literature really is. Let us admit that the literature lays its main emphasis upon form: what then? We still have no knowledge of what it is. Granted that it is utilitarian: what then? We demand an explanation of that phenomenal genius which could employ so many various and widely different tools for the fulfilment of the same purposes, and we still continue to call for the content beneath the form. We concede, too, that the literature was imitative; for every Roman poet we admit a Greek model. Vergil is a slavish imitator of Homer, Hesiod, Theocritus: did ever a single soul find him at all like Homer, Hesiod, or Theocritus? Could one possibly mistake the *Aeneid* for the *Iliad*? Are they not essentially different in almost every particular? When applied as a test to explain this difference, the hopeless inadequacy of our generalizations becomes at once apparent. Homer furnished Vergil with his

material and traditional form, Homer surely equalled Vergil in all matters of expression: we must conclude, then, that the only fundamental difference is to be found in the practical utilitarian character of the *Aeneid*.

Finally, these axiomatic generalizations are, of course, expressions of a comparative viewpoint. Latin literature is formal as compared with Greek; utilitarian as compared with Greek; imitative of the Greek. Criticism could never make much progress if deprived of its method of comparison. Reference to a standard is the most elementary and most essential step in criticism. But that standard must be not only the best, but also the broadest possible. Criticism of Latin literature has narrowed itself down to the single standard of Greek literature—which is the best possible standard—and has been unable to look upon its object through any other spectacles. Latin literature is of course saturated through and through with Greek form and thought and ideals, and it would indeed be difficult to understand it without reference to the Greek. But for all that it is not Greek; it would be hard to find another literature which is so radically different from Greek. Since this is the case, surely we must sometimes use other spectacles in order to magnify those things which the Greek spectacles fail to make plain.

Truth lies between extremes. We have long interpreted by means of the extreme reference to Greek standards. Should we not now make the effort to read Latin literature apart from the Greek, even going to the other extreme of ignoring the Greek influence altogether for a time, to see what new understanding could be reached through reference to other standards.

In the Revival of Learning Latin literature came first. I can imagine the delight of those first discoverers of the rare old literature, who read it in ignorance of the extent of its Greek obligations. There were many passages which they could not understand, no doubt, but there were also, surely, a freshness and a beauty which were not marred by axiomatic hypotheses of inferiority. To them the literature expressed perfectly the Roman: to us it expresses imperfectly the imitated Greek. But even in

the days of Boccaccio and Petrarch there were very few sympathetic readers. Latin authors were read for the most part as text books for grammar and rhetoric. The mystic found food to feed upon in his Vergil, but grammatical investigation relegated to the background the content of most of the others. The intrinsic values of the content of the literature were not determined. Then suddenly rose the brilliant light of Greek literature, and the everlasting shadow of undeniable inferiority settled down upon Latin literature. From that time on it has been studied only with reference to the finer Greek productions. We have let our wheels sink into a deep rut, and we find it so difficult to pull out that we no longer make the attempt.

It would be no light task to separate the Greek from the Roman. It would not be easy to read in ignorance of the Greek. But the reward would be well worth while.

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